

one WRITER'S



L I F E

I believe what a writer should be doing [is] offering hope in the face of their own cynicism and in the face of irony.

— Brady Udall

In 1982, Governor John Evans appointed a five-member panel of Idahoans, joined by western poets such as William Stafford, to select a new poet laureate—then a lifetime appointment. Instead, the panel recommended the selection of a writer-in-residence; that the position be open to writers of poetry, fiction, and non-fiction; that the writer be required to give public readings during his or her two-year term; and that the writer be paid. In 1983, their recommendations were adopted by an executive order establishing the position.

Selection of the writer is made from Idaho applicants whose anonymous writing samples are judged by a panel of three out-of-state writers. Submissions are judged 60% for artistic excellence, 20% for contributions to the field, and 20% for oral presentation. The panel makes a recommendation to the Commission; the Governor customarily approves it.

Brady Udall, the panels' unanimous choice to succeed Tony Doerr in 2010, grew up in a devout Mormon family of nine children in St. John, Arizona, performing plentiful routine chores on his grandfather's farm, the son of teacher-parents. His great uncles include former U. S. Secretary of the Interior Stewart Udall and former Congressman Morris Udall. A graduate of Brigham Young University, Brady later attended the Iowa Writers' Workshop, taught at Franklin & Marshall College, then at University of Southern Illinois, and currently teaches creative

writing at Boise State University. He served as a missionary in Brazil and Korea, and now lives with his wife and four children in a two-story, wooden house in Boise's North-end.

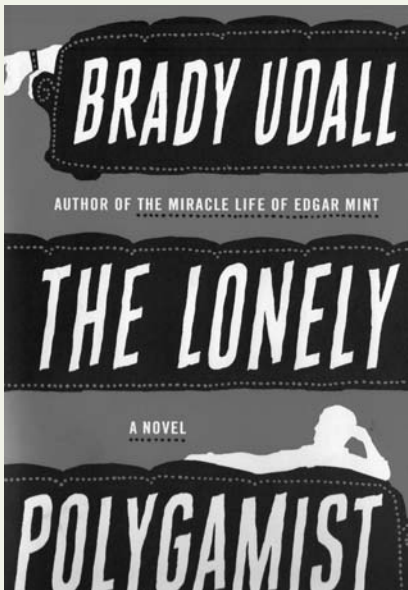
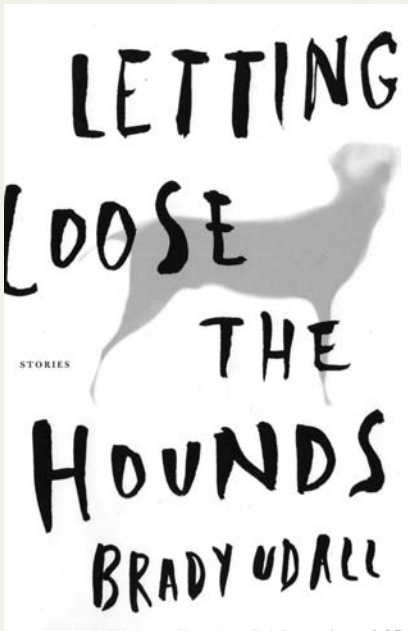
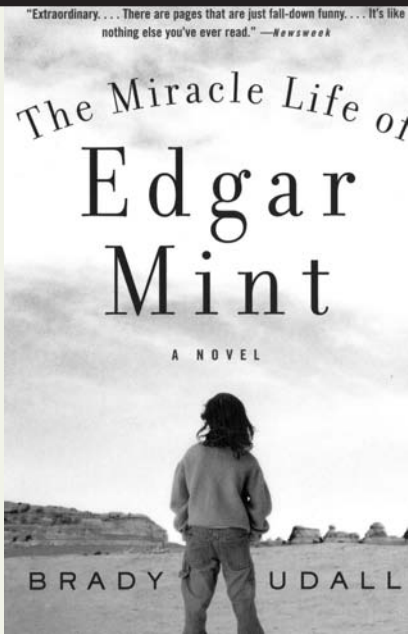
A collection of his short stories, *Letting Loose the Hounds*, was published in 1998, and his novel, *The Miracle Life of Edgar Mint*, debuted in 2001 and has been translated into 18 languages and optioned for a film adaptation by United Artists. Udall's stories and essays have been featured on National Public Radio's *This American Life*. His work has also appeared in *The Paris Review*, *Playboy*, *GQ*, and *Esquire*.

Commenting to an interviewer after his first novel was published, Brady said that he obviously did not want to be pigeon-holed as a Mormon author. "This is not because I am embarrassed by my faith and culture, but because I am working hard to create the kind of art my culture seems set on rejecting. We, as a people, have always been a bit immature when it comes to art. We have always been threatened by anything that doesn't fit squarely within our system of belief. Good art will always be complex, contradictory, and will resist easy judgment.... There's a power in accepting who you are, in finding the place you belong instead of the place people tell you that you belong."

His second novel, *The Lonely Polygamist* (about an overgrown American family, frequently funny) was published in May 2010 by W. W. Norton & Co. It earned favorable reviews in the



ONE WRITER’S LIFE continued



Sunday Book Review of the *New York Times*, the *Washington Post*, and *The New Yorker*, and 40 five-star reviews on Amazon.com. *Publisher’s Weekly* said, “Udall’s polished storytelling and sterling cast of perfectly realized and flawed characters make this a serious contender for Great American Novel status.”

In an interview with writer Christian Winn, Udall reflected, “I’ve thought of myself as a writer from early on, which was weird really because I grew up in a very small Mormon town...and being a writer just wasn’t something to aspire to. It just didn’t make any sense to the people around me.

“But I had wonderful teachers, and my mother was a very literate person who encouraged me to read good books when I was quite young. I remember she gave me Kafka’s *The Metamorphosis* when I was in fifth or sixth grade, which was maybe a little unusual, but fantastic for me, and a step toward this writing life at a young age.

“And really, along the way there were so many steps. One I remember particularly fondly was at the county fair, right there with the pie contest and the produce contest and the judging of live-stock, they had a poetry contest. And the grand prize was 25 bucks, which was a ton for a kid like me, so I decided to go for it. I still remember it pretty vividly, I think I kind of cribbed a Walt Whitman poem and came up with something about all the trees out on the hillside dying. I put it together in a couple of hours, and it won. I got

the cash and a big ribbon and thought this is easy, man, I can make a killing at this. I was in seventh grade and having a little success at it, it really meant something to me, it pushed me along just that much farther.”

Fellow faculty member and fiction writer Mitch Wieland says of Udall’s presence, “We feel really lucky to have him here at BSU. He’s some-one who could work anywhere, in any program in the country, and we’re just happy he wants to live in this part, that he wants to be here in Boise.”

Udall himself says, “We’ve moved around a lot, looking for that perfect place, and in Boise we’ve found it. There’s a nice literary community here, with organizations like The Cabin [literary center], and a lot of good writers. This might be a weird thing to say,” he adds, “but I like the quality of the light here. There’s something about a sweet autumn afternoon in Boise that makes it better than anyplace else.” And to boot, no winter lasts forever, no spring foregoes its turn.

Note: Because of a health issue, Brady Udall has had to forego the first year of his residency. Runner-up and former Writer in Residence William Johnson of Lewiston has graciously agreed to serve in the interim. We wish Brady a full and expeditious recovery.

COMMISSIONERS

- Jeanne Anderson, Driggs
- Marsha Bjornn, Rexburg
- Cherie Buckner-Webb, Boise
- Steve Gibbs, Coeur d’Alene
- Sally Graves Machlis, Moscow
- Vince Hannity, Boise
- Pat Harder, Twin Falls
- Kay Hardy, Boise
- Mark Hofflund, Boise
- Susan Jacklin, Post Falls
- Laurel Sayer, Idaho Falls
- Denise Simone, Hailey
- Calvin R. Swinson, Boise

AT LARGE APPOINTMENTS

- Kitty Gurnsey, Boise
- Aaron Miles, Lapwai
- Donna Vasquez, Boise
- Dr. Wilfred Watkins, Nampa



NATIONAL
ENDOWMENT
FOR THE ARTS

STAFF

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- Stephanie Price, Grants Specialist
- Barbara Robinson, Director, Artist Services

Literature Fellowships

Reuben J. Appelman, Boise

Panel comments: *Pacing, structure, and imagery are wonderful. Interesting narrative choice. Subtle, lovely things going on; avoids overstatement. Deftly done; shows how children adapt to abusive parents. Taut and intriguing; could be adapted to a movie script. Story stayed with me. Feels like a diary, cathartic. Subtle, insightful, beautiful writining, lovely smart lines. Good shape, ends on a strong note. Poetic depth and resonance. Graceful number of movements.*

I am at home in this danger. We both are. We are coddled by the fear. It's how God loves us then.

The sun is in my face and I can feel the heat from the flames, even from where I'm standing. I can hear my sister open the slider, but I don't look back. I couldn't have explained it then, but I knew inside that there were those dead who got chalked around, enclosed by something like a definition to the pain, a line you could encircle the loss with: I'd seen it a hundred times on cop shows, the tracing around a body on concrete, or inside somebody's house: You put your mark around what was gone in order to keep it somehow and examine it to find the murderer.

And then there were the dead and dying who didn't get chalked, and the murderous, unbridled things, which spread inside, which no one saw, and slowly took you over.

My sister and I stand on the back porch of our home, hand in hand, while the flames lift up around our concrete footing. The flames become bigger than everything in our lives. We don't know of things that are bigger than this, that match, and eventually exceed, our father's size.

Heidi Naylor, Boise

Panel comments: *Listing of names incantatory. Stories are nuanced, paced, lyrical, psychological, and deft. Language is live, well-paced. Characters have an interior life, and there is an original sensibility.*

She is newly divorced, this daughter, and he's taken to spending occasional evenings at her house. Cicadas sing outside the window of her den. Tonight his is too depleted for any more patriotic themes; they watch a program she's recorded, about lacemaking. Tatting, it's called. The kind of program she liked, after a long day at the hospital. Another time, it might have bored him. But on this night the program seems to him to be courageous and insistent in its simplicity, audacious and direct. Assuming, as it does, that anyone will take interest in a gentle task with no end but beauty.

His daughter is not beautiful, and had not been. But the way she cares for him, her small attentions—the morning gathering, the cup of tea at his elbow, seasoned with alcohol and resting on a bit of pretty cloth, the golden light in her den—these seem to him to be touching, and worth noting, if such an art as lacemaking is worth noting. Klink feels that his daughter's flat face, her thick body, cased in course skin and dotted with moles, has been too heavy a source of sorrow to her. These flaws have made him impatient with her at times, unfairly, he knows; but tonight he can acknowledge that they are also comforting to him. He wants to tell her what he's not thought of for years: forget beauty. Find it somewhere else. Look at the broad, changing sky, hear the rustling leaves in the night, touch the cool silver of the teakettle. Adjust the lace at the window. Look no further, please God, don't look beyond these. He wants her to understand that beauty gets a woman traded, possessed, passed around, for a pack of cigarettes, for a dented can of peaches. For nothing.

Brittney Carman, Moscow

Panel comments: *Lovely, lyrical, well-knit, shifting images. Strong opening statement. "Owl" was a strong piece; fully accomplished. Writer proved that she has "bone," and a strong sense of voice is demonstrated in the first piece. There is a new music in this piece.*

The bird is lying belly up. It's his breast that I've seen, white against the dirt. From the roadside, I'm sure it's a hawk, Swainson's maybe, or a yearling Red-tail. The kind so common here you see kettles of them riding circles over sun-warmed squares of wheat grass. A bird you might watch dress a field snake on any given day. It's a hawk, I think, not very big, fallen from the wing of his thermal, probably flung head long into the smudged windshield of a moving half-ton and dead now on the side of the road. It wouldn't be the first time. On this stretch of rural highway, road kill isn't uncommon, and more often than not it's a bird you'll find ragged, tail feathers stiff and wagging in the breeze. Here in the Idaho panhandle, green miles of wheat roll between blue, wooded rises and canyons cracked wide by river. The whole of it is trolled by crows, cowbirds and rock doves. Flickers, kestrel, and California quail. The Red-tailed hawk is a year round resident. Any trip to town and you're bound to pass some flightless thing on the roadside. In the fall, when the combines settle and the crop acres burn, pheasants are cut down like the fields they've come from, flattened like peregrine, lonely hearts pets.

Matthew R.K. Haynes, Boise

Panel comments: *Four somewhat related pieces. Competent, brave subjects. Three pieces were so different, first was strong and weird. Stunning ending—the last paragraph is powerful, the sense that you don't know, and you can't "look him up,"—then the flatness really works and it is wrenching. Promising writer. Impressed by the ambition and the developing tools.*

Winters in Butte are harsh. The cold is dry and forceful, working its way to the core of all things. The funeral came three days before Christmas and there was an added thickness to the air—a quietness that strained the nerves. Services were at the Mormon church. There was a first service for family and close friends and then a larger service for the general public. The setting didn't seem to do the moment justice with its low, tight carpet and bland walls, blanching fluorescent light and water fountains, men in suits shaking hands and saying "welcome brother" so and so and "welcome sister" so and so. Even the gathering room lacked the grandeur befitting the tragic parting of such a young soul. Words were spoken while children whined and ran about in oblivion. A young woman was there from Alaska, Sean Matthew's best friend. Someone tried to make a small joke, but the moment passed in silent awkwardness. I sang while strumming my guitar but couldn't finish, as I knew I wouldn't be able to—those final words still infect me, *will find my hero's welcome waiting in your arms*. They passed out tokens to my sister: a purple heart, a congressional medal of honor. The governor came.

Alan Heathcock, Boise

Panel comments: *Everything is there for you to figure out. Extremely subtle, complete. Clean story, competent, good ear for dialogue.*

The night hung a damp chill. Jorgen stuffed his hands in his pockets, nodded for Mary Ellen to follow. They passed the vacant savings-and-loan, then the First Baptist Church, set back off the road, its steeple glowing white in the darkness. They talked a while about the freight yard, where Jorgen used to work and Mary Ellen still did, where since he'd been home on furlough and had nowhere else to go Jorgen had spent his afternoons watching Tad and the boys unload the trains. Hickory trees rustled overhead. Wet leaves papered the road. Jorgen had once been at the center of things, with everyone else, but then he went to serve overseas, in that desert land, and though he'd been back awhile he felt as gone here as he had over there.

They passed the Langstrom's big Victorian, warm light gathered in its windows. Jorgen watched old lady Langstrom in a nightgown and curlers pull the shade on an upper window, and the light went dark inside.

Making art at the Art Museum of Eastern Idaho's ARTworks program. Idaho Falls.



WITHOUT THE ARTS

education is not education but vocational training.

– Norman Cousins

Arts in Education Grants

The Commission is persuaded that all young people should have curriculum-based arts education linked to content standards and enriched by opportunities to work with artists and arts resources from the community. The Arts in Education grants provide support for challenging arts-learning in schools and communities.

To achieve this goal, the AIE Program encourages teachers, artists, arts organizations, and communities to join as partners in fostering the learning and artistic development of students and their teachers in kindergarten through grade twelve. The intent is to enrich and support arts education beyond the standard offerings of public and private schools. Our grants serve to enhance existing programs through the development of innovative curricula and the inclusion of authentic arts resources.

The panel reviewed the Arts Education project applications according to criteria that emphasize learning through effective planning. Successful grant applications represent effective leadership, partnership, and outreach. They are characterized by decisions based on current, accurate information aligned with a vision of what it means to value the arts, and they represent an ongoing commitment to measure progress and share results. To have been successful in such a process is an accomplishment well worthy of congratulations.

Boise, \$10,957 to Ballet Idaho to support the *Learning Through Dance* program that places a professional dancer in third grade classrooms for ten-week residencies. The project will reach 85 classrooms in 20+ schools in Boise, the greater Treasure Valley, central and south Idaho, serving 2,100 students. Ballet Idaho, in partnership with Big Brothers, Big Sisters, will also offer two-week *Learning Through Dance* summer camps for eight groups of at-risk children.

Boise, \$3,535 to Big Tree Arts for the *Loud Writers'* project, which will make performance poetry accessible to Idaho youth through a nine-week, in-school poetry workshop; a classroom poetry slam, publication of their work in a chapbook, and monthly community poetry slams.

Boise, \$10,642 to Boise Art Museum for the *Free School Tour Program*. Docents will lead students through interactive discussions about the displayed work, followed by art activity in the education studios, reinforcing discussed concepts.

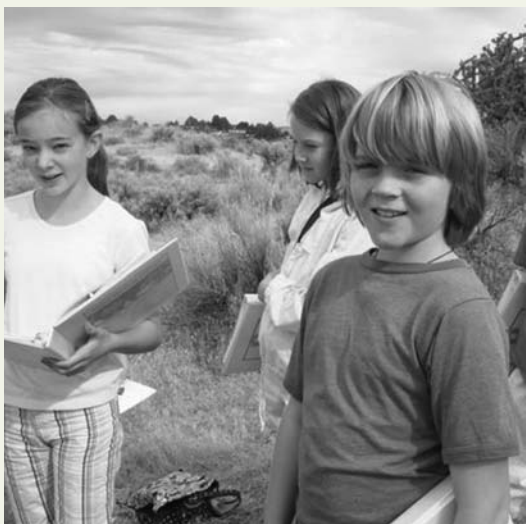
Boise, \$10,281 to Boise Philharmonic Association for *Ensembles in the Schools*, a music education outreach program. The Philharmonic's brass, string, and woodwind ensembles will provide live instrumental performances and interactive education for elementary students.

Boise, \$10,822 to Log Cabin Literary Center for *Idaho Writing Camps* offering students (grades 4-12) the summer opportunity to practice creative writing. Professional teaching writers direct one or two-week camps throughout the Treasure Valley, as well as other locations such as Hailey, Idaho Falls, Twin Falls, and the Fort Hall Reservation.

Boise, \$9,785 to Idaho Parents Unlimited/VSA Arts of Idaho for the *Creative Access* program to bring artists-in-residence projects in all arts disciplines to public schools across the state for students with disabilities.

Boise, \$11,228 to Idaho Shakespeare Festival for *Idaho Theater for Youth* (grades K-6) and *Shakespeareience* (grades 7-12) educational touring programs. Funds will be used to support in-school professional theater arts performances. The plays will reach 50,000 children (K-12) in most Idaho counties, including rural and underserved communities.

Boise, \$5,113 to Idaho State Parks and Recreation for *Writers @ Harriman*, a week-long residential writing workshop for high school students. Forty students will work individually and in small groups with experienced teaching writers in an outdoor setting.



Students at The Cabin's (Boise) writing camp, *Writing Wild!*



Students discuss exhibition with the tour docent at the Prichard Art Gallery, Moscow.



Los Pinguos high school workshop as a part of the Pend Oreille Arts Council's Ovarions program.



Youngsters with professional dancer during Ballet Idaho's Family Series, Boise.



Tribal elder Cliff SiJohn's storytelling inspired student artwork at the Jacklin Arts and Cultural Center, Post Falls.

Caldwell, \$9,875 to Caldwell Fine Arts Series in partnership with the Caldwell School District and in cooperation with nine other districts, three private schools, and home schools in Canyon and Owyhee counties to provide cultural experiences to 9,000 students (K-12), reinforcing the Idaho Humanities Standards.

Idaho Falls, \$11,070 to Art Museum of Eastern Idaho in partnership with *Newspapers in Education*, to take exhibit-based arts activities into elementary classrooms in eastern Idaho and to bring students back to the Art Museum for a tour and art lesson based on the current exhibit, culminating in a museum exhibit of elementary, junior and senior high school artwork.

Idaho Falls, \$8,135 to Idaho Falls Arts Council to support the student performance and demonstration matinee series in the historic Colonial Theater. Before attending the matinee, the arts council will work with the artists and educators to develop education guides to prepare students.

Ketchum, \$2,790 to Wood River Arts Alliance for the free *Children's Arts Festival*, where youth will experience drama, dance, music, visual arts, and literary arts.

McCall, \$3,600 to McCall Arts and Humanities Council to support *ArtSchool*, a ten-week residency program with local artists serving four rural elementary schools.

Moscow, \$6,662 to Prichard Art Gallery, University of Idaho for arts education programs providing experience with significant works of contemporary art for northern Idaho youth (K-12) through docent-led tours.

Moscow, \$10,164 to Festival Dance & Performing Arts Association for its *Youthreach* and *Discover Dance* programs. *Youthreach* will include four educational outreach programs by touring professional dance and music companies reaching 1,000 students. *Discover Dance* classes will be taught by professionals in jazz, African dance, and Irish dance, reaching nearly 4,000 students in 20 schools in 10 communities in Latah, Benewah, and Nez Perce counties, including the Nez Perce and Coeur d'Alene reservations.

Nampa, \$7,722 to the Nampa Civic Center for the *Up With Arts* education program, providing area youth with summer opportunities to develop their talents and to attend professional performing arts events, learning new cultures and theater propriety.

Pocatello, \$6,032 to Idaho State Civic Symphony Association for the Idaho State Youth Orchestra and Summerstrings programs designed for students grades 4-12.

Post Falls, \$5,377 to Community Building Partners (Jacklin Arts & Cultural Center) to host a week-long *Music Outreach Program* with Brad Richter, noted guitarist, composer, and residency artist. The program will be offered to over 1,500 students in northern Idaho, with an emphasis on at-risk, underserved, and special-needs youth.

Salmon, \$5,036 to Salmon Arts Council for its *School Outreach Initiative*. Through school performance assemblies, the program will serve several local schools, home-schooled youth, and students with developmental disabilities. Performances by Montana Shakespeare in the park, Missoula Children's Theater, McManus Comedies, Eugene Ballet, Amuma Says No, and Red Chamber will be offered throughout the year.

Sandpoint, \$1,829 to Arts Alliance to host an artist in residence at Sandpoint Charter School, engaging students in the production of a school mural with a focus on human rights.

Sandpoint, \$7,958 to Pend Oreille Arts Council to support the *Ovations* program with activities engaging 3,000 students with educational performances, workshops, and master classes in music, theater, and dance.

Sun Valley, \$6,300 to St. Thomas Playhouse for the *Summer Theater Project*. Students will learn acting, music, dance, and visual arts while they convert a story from script to stage.

Twin Falls, \$10,085 to College of Southern Idaho in partnership with the Magic Valley Arts Council to present five arts outreach programs benefiting 4,000 students grades 4-12 in Twin Falls and its surrounding communities.

• Ruth Piispanen, Director, Arts Education

S O U N D S

A N D T H R E A D S

that bind hands and hearts.

Since 1983, the Traditional Arts Apprenticeship Program (TRAap) has furthered the continuation of Idaho's folk and traditional arts by supporting requests from master artists and their apprentices to work together, one-on-one, in art forms expressive of the culture of their shared community.

This year, the applications review panel included a folklorist, a community scholar, and a former TRAap master. Five projects were forwarded to the board of Commissioners for approval. The Folk & Traditional Arts Program congratulates the five master artists and their apprentices in Basque music, Burundi basket weaving, Greek and Indian dance, and Norwegian rosemaling.

Bharatha Natyam in the Kalakshetra style

This female devotional solo dance from southern India is complex and requires many years of training before the dancer is considered ready to present to the public. Facial expressions, hand and feet movements are the main narrative elements of this dance that is done to equally complex rhythms and styles of presentation.

Master Nithya Balasubramanian will teach Mahi Patel the Adavus—coordinated patterns of movements—necessary for her to perform in the Kalakshetra style of Bharatha Natyan dance. Kalakshetra translates as a holy place of arts (Kala: arts and Kshetra: holy place). Nithya has taught other girls in Boise's Indian community. Mahi learned other Gujarati dance forms from her mother and is ready to start learning Bharatha Natyam. At the end of the year they will present at the local festivals and at the Vedic Temple cultural celebrations.



Burundi basket weaving

Basket weaving is part of daily life for Burundians. Functional items used to serve and store foods; in Burundi baskets are also

decorative. Since 1972, many Burundians have lived in multiple refugee camps, where basket weaving has provided a social outlet for Burundi women of all ages. At home and in diaspora communities, weaving skills confer women a livelihood and community appreciation.

Master weaver Venantia Mukangeruka and her apprentice Lea Mbonimpa met in Tanzania's Lukole Refugee Camp, where they lived before

they were resettled in Boise 4 years ago. A Lukole resident for a couple of decades, Venantia took up basket weaving as a full-time occupation. In Boise, she continues weaving and teaching other Burundi women. She is taking Lea as an apprentice to further her skills. At the end of this apprenticeship, Lea will be able to design and weave tighter lids for her baskets and to incorporate different designs on her baskets. Both would like to create a cooperative of weavers in Boise.



Greek folk dance

"To the uninitiated, the music invites images of intriguing places, food and people. For the Greeks, the sounds and rhythms express their very essence: their dreams, sorrows and joys. Add dancing and nothing more need be said." Marilyn Rouvelas in *A Guide to Greek Traditions and Customs in America*.

For Greek immigrant communities in Idaho, dancing has always been an important part of the celebration of life events, civic, and religious ceremonies. Nikki Dagres Totorica is one of the founders of The Greek Mediterranean Dancers of Saints Konstantin and Helen Greek Orthodox Church in Boise. She will teach Miren Aizpitarte regional folk dances from Greece's Macedonia, Epiros, Thracia, and Crete. Nikki is Greek and Miren is Basque. Six years ago, Nikki invited Miren to dance with The Greek Mediterranean Dancers of Saints Konstantin and Helen Greek Orthodox Church. Miren is also a dancer with the Oinkari Basque Dancers. This aunt-and-niece pair shares a love for folk music and dance in both traditions. Nikki, the master, plays the accordion and Miren plays the Basque alboca and accordion. At the end of the apprenticeship, they will present at the Greek Festival and other community events.



Norwegian rosemaling

The love for Norwegian decorative painting brought renowned Norwegian American rosemaler Joanne Hulstrand and Grace Ann

Herron together. For years, they have participated in festivals and community celebrations in southwestern Idaho. Hulstrand is passionate

about the artform and has been a master to many in the region. Her apprentices continue to practice "the art of rose painting," as it is known in Norway. Grace Ann, the apprentice, is a retired teacher passionate about rosemaling and teaching.

Joanne Hultstrand sought ICA support to take Grace Ann Herron as an apprentice to teach her the correct shapes of scrolls, the design of large and small pieces, and the traditional use of colors in the Telemark style of rosemaling. During the apprenticeship, they will meet in Joanne's studio and later take part in demonstrations at local museums and festivals.



Txalaparta playing and construction

Since the 1950s, folklorists and ethnomusicologists have been researching the txalaparta, an ancient Basque instrument played by two people. Originally played for celebrations and holidays in the Basque provinces of the French Pyrénées, the txalaparta has been used both as a musical instrument and as a long distance communication device.

Spencer Besterrechea Martin apprenticed to Iñaki Plaza and Ion Garmendia, two Basque professional txalapartiak who were visiting Boise. The first txalapartiak in the northwest, Spencer has brought the txalaparta to the northwest Basque community celebrations and added instruction in its use to the curriculum of Txantxan Gorriak, the Basque Trikitixa School. He chose Julia Achabal as his apprentice because of her interest in the instrument and in teaching others.

A little over three years ago, Julia joined Txantxan Gorriak to learn the tambourine from Sean Aucutt. She hopes "to develop a new skill in creative music making" by working with Spencer. During the apprenticeship, she will learn how to play and compose for the txalaparta. In addition, Spencer expects she will learn "how to build and tune the instrument by observing the construction process." At the end of the apprenticeship, Julia will be ready to play with her master and to be his assistant teacher for the young students of Txantxan Gorriak.

• Maria Carmen Gambliel, Director, Folk Arts

ARTS ARE

THE GLUE

that hold a community together.

– Julia Garnett, Washington State Senator



Coeur d'Alene Symphony.



Jacklin Arts and Cultural Center, Post Falls.



Wilson Theatre restoration, Rupert.

Community Development Grants

The Idaho Commission on the Arts approved grants totaling \$346,000 to 47 organizations to support artists, arts administrators, city staff, and volunteers, all of whom are working to provide public programs in the arts to the residents of Idaho.

Public Programs in the Arts and *Entry Track* grants provide stable, ongoing support for the arts' programs delivered by the professional arts organizations of Idaho. Funding for these categories strengthens our state culturally and economically, while providing Idahoans with the invaluable experiences of performances, gallery exhibits, special events, and workshops in all disciplines.

Successful applicants demonstrated exceptional artistic merit, clearly defined management, and made a compelling case for the public value of their work.

Entry Track Grants

- Boise** - Boise Baroque Orchestra, \$3,521
Trey McIntyre Project, \$14,270
Big Tree Arts, \$3,489
Boise Master Chorale, \$2,224
- Challis** - Challis Arts Council, \$3,883
- Coeur d'Alene** - Coeur d'Alene Arts and Culture Alliance, \$4,220
- Hailey** - Trailing of the Sheep Cultural Heritage Center, \$6,284
City of Hailey, \$1,165
- Ketchum** - Boulder Mountain Clayworks, \$4,916
Wood River Arts Alliance, \$2,512
- McCall** - Mc Call Folklore Society, \$4,404
- Moscow** - Idaho Auditorium Chamber Music Series, \$6,455
id Theatre Company, \$6,010
Two Degrees Northwest, \$3,521
- Mountain Home** - Mountain Home Arts Council, \$5,404
- Nampa** - Nampa Civic Center, \$5,746
- Pocatello** - Idaho State Civic Symphony Assn., \$5,386
- Rupert** - Renaissance Arts Center, \$3,521

- Sandpoint** - The Panida Theater, \$6,803
Arts Alliance, \$3,521
- Twin Falls** - College of Southern Idaho, \$6,387

Public Programs in the Arts

- Boise** - Log Cabin Literary Center, \$12,215
Boise Art Museum, \$18,643
Boise Philharmonic Association, \$15,195
Boise Contemporary Theater, \$8,049
Ballet Idaho, \$15,774
Idaho Dance Theatre, \$4,068
Opera Idaho, \$12,157
City of Boise Department of Arts & History, \$10,995
Idaho Shakespeare Festival, \$15,734
- Caldwell** - Caldwell Fine Arts Series, \$6,026
- Coeur d'Alene** - North Idaho Friends of Opera and the Arts, \$5,079
Coeur d'Alene Symphony Orchestra, \$3,606
- Idaho Falls** - Art Museum of Eastern Idaho, \$6,542
Idaho Falls Arts Council, \$14,266
Idaho Falls Youth Arts Center, \$2,441
Idaho Falls Symphony Society, \$7,419
- Moscow** - Festival Dance & Performing Arts Assn., \$8,446
Washington Idaho Symphony Assn., \$3,196
- Nampa** - Music Theatre of Idaho, \$6,739
- Post Falls** - Community Building Partners, \$6,152
- Salmon** - Salmon Arts Council, \$5,883
- Sandpoint** - Pend Oreille Arts Council, \$7,850
The Festival at Sandpoint, \$14,086
- Sun Valley** - Sun Valley Performing Arts Center, \$8,659
Sun Valley Center for the Arts, \$20,230
- Twin Falls** - Magic Valley Arts Council, \$2,909

• Michelle Coleman, Director, Community Development



Encouraging Wonder,
Applauding Excellence

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BOISE, IDAHO

*Scarcely anyone would have become a great actor
if the public had been born without hands.*

– Karl Kraus

DEADLINES



*Time is the school in which we learn, time is
the fire in which we burn.* – Delmore Schwartz

QuickFunds - December 13, 2010

Individuals

Craft, Design, and Visual Arts Fellowships - **January 31, 2011**

Traditional Arts Apprenticeships - **January 31, 2011**

Organizations

Public Programs for the Arts - **January 31, 2011**

Entry Track - **January 31, 2011**

Arts Education

Project Grants (for schools and organizations) - **January 31, 2011**

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